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JEAN LOUIS NICODÉ.

BY FR. NIECKS.

A FEW months ago my theme was a composer who will soon have reached the scriptural age of three-score and ten, and whose life and work may be regarded as in the main complete. Now I intend to take as my theme a composer who has reached only his thirtieth year, and the greater and more important part of whose life and work may be supposed to lie still hidden in the womb of time. But although it is natural that in the case of Niels Gade we look first of all backward, and in the case of Nicodé forward, it would be foolish to ignore or underrate the potential future of the one and the actual past of the other. The older master's vigour and freshness promise yet many a valuable addition to the long list of his compositions, and the younger master's talent and earnest striving have already manifested themselves in a considerable number of noteworthy productions.

Jean Louis Nicodé was born at Jerzyc, near Posen, on the 12th of August, 1853. His father was a landholder, who, on losing his property two or three years afterwards, removed with his family to Berlin, where he supported himself and them by his violin-playing, which in more prosperous days he had learned and cultivated for his amusement. As the boy grew up he showed so enthusiastic a love for music that his father began, at the age of eight, to instruct him in violin-playing. Three years later a friend of the family gave him his first lessons in pianoforte-playing. Notwithstanding the insufficiency of these teachers the young musician made great progress. Subsequently the organist W. Hartkaes, impressed and interested by the boy's talent and zeal, undertook gratuitously the direction of his studies in counterpoint and pianoforte and organ-playing. With this master young Nicodé remained from his thirteenth to his sixteenth year, when his ambition and his desire

for improvement led him to seek still more satisfying instruction in the Neue Akademie der Tonkunst, where he studied, with the greatest diligence, composition under Wüerst and pianoforte-playing under Theodor Kullak, from 1869 to 1873. In the last-mentioned year he entered the army to serve his time as a soldier. Nicodé, however, did not yet consider his apprenticeship ended, for from 1875 to 1878 we find him further perfecting himself in the composer's craft by going through a course of counterpoint with Friedrich Kiel, one of the most eminent composers and perhaps the best counterpointist of our time. Already in his boyhood Nicodé was much in demand among organists as a substitute. At the age of nineteen (1872), that is a year before he had ceased to be a pupil, he was appointed a teacher of pianoforte-playing at the Neue Akademie der Tonkunst. During the years 1876, 1877, and 1878, he was co-director of the Montags-concerte (Monday Concerts), in which he also took part both as pianist and composer. Having previously repeatedly come forward as a virtuoso at Berlin and elsewhere, he made in 1878, with Desirée Artôt and Mariano Padilla, a six-weeks' concert-tour through Galicia and Roumania. In the September of the same year he entered on the appointment of first teacher of the pianoforte at the Dresden Conservatorium. Since then he has given up the career of a virtuoso, and devotes himself to composition and teaching. As a conductor, more especially of his own works, Nicodé has tried his quality in Berlin, Leipzig, Dresden, Zurich, &c. Even from these biographical dry bones we can infer that Nicodé was not one of those children of fortune who have their paths smoothed for them by others—no Mendelssohn born into affluence, no Mozart carefully fostered by an able, painstaking parent. He had to cut out a road for himself, and did so with unflagging energy and with a noble spirit. Still, though without a constant authoritative guide and counsellor, he was not left, as we

have seen, without friendly assistance; nor did he lack what is so highly prized by struggling artists, encouragement from his famous brethren, on the contrary he had more than an average share of it—from Liszt, whom he visited at Weimar in 1877, from Hans von Bülow, and from Anton Rubinstein, and others.

And now let us turn our attention to Nicodé's compositions, which number no less than twenty-six, and comprise a symphonic poem, "Maria Stuart," Op. 4, an "Introduction and Scherzo," Op. 11, and a "Jubiläumsmarsch" (Jubilee March), Op. 20, for orchestra, a "Romanze," Op. 14, for violin solo with orchestral accompaniment, and an arrangement for concert use of Chopin's "Allegro de Concert," Op. 46, for pianoforte and orchestra; further, three songs, Op. 15, a sonata for pianoforte and violoncello, and a sonata and a variety of pieces for the pianoforte alone. Two of the works included in the number twenty-six have not been published, namely, Op. 1, four songs, and Op. 2, a symphony.

The "Deux Valses," Op. 3, are reflections of Chopin, without hardly a trace of originality. But the reflections are of a nature that leave us in no doubt as to the reflector's genuine musical endowment. Again and again we imagine to be listening to a newly-discovered work of the Polish musician. How great a compliment this remark implies none will fail to understand who has felt the charm of Chopin's grace, delicacy, and refinement. Here and there we come on bars and passages which Chopin would not have written—for instance, the first strains of the *Meno mosso* in the F minor waltz (No. 1). Such bars and passages, however, do not occur often; indeed, the second waltz, the better of the two, is almost entirely free from them. The limiting "almost" is suggested by the harmonically piquant, but somewhat forced and incongruous episode, on p. 14, which intervenes between the lovely *cantilena* in C major, and the recurrence of the lively twirling first part.

Op. 4 we will pass by for the present, partly because I wish to discuss it along with the rest of the orchestral works, partly for another reason which the reader will learn by-and-by.

The "Characteristic Polonaise," Op. 5, is a more ambitious but also a more weighty performance than Op. 3. Chopin's influence is still paramount, but certain harmonic and technical *procédés* remind one of Liszt, who, by the way, may have inspired the episode above alluded to. Nicodé, however, no longer merely reflects, he begins to fashion more independently. This polonaise is certainly a highly estimable composition, melodious and brilliant in turn, full of intensest vigour relieved by light-winged passages of blandest sweetness. If there is anything to blame, it is an excessive luxuriance of matter and an imperfect fusion of its elements. The composer had not yet learned the difficult art of self-restraint, he was still given to the youthful endeavour of heaping Pelion on Ossa, and both on Olympus. But who would not willingly prefer superfluity and extravagance to paucity

and tameness? Moreover, only in applying the highest criterion—and this the qualities of the composition warrant us to do—can we arrive at the judgment that the composer failed to produce in his polonaise a flawless, harmonious whole. For Nicodé proved himself therein more proficient in the concatenation and the blending of musical thoughts than composers, except geniuses of the very first rank, are wont to be at the same stage of their career and in the same circumstances.

Op. 6, entitled "Andenken an Schumann" (Memory of Schumann) may be numbered with the most curious curiosities that have ever been published. The *opus* consists of two books, in each of which are three pieces, every one of them a *chef d'œuvre* in its way. But what constitutes the curiosity? Nothing less than this. They are to such an extent imbued with the spirit and manner of Schumann that it is possible to point out the prototype of almost every rhythm, melodic phrase, and harmonic progression contained in them in the "Kreisleriana," "Etudes Symphoniques," "Fantasie," "Davidsbündler," or some other work of the same master. And yet these pieces are not merely clever imitations. On the contrary, they give one the impression of original creations, for the music flows as briskly and is as fresh and clear as a full spring that issues from the mountain side. Many talented musicians have imitated Schumann; why were they less successful than Nicodé? The reason of this seems to me to be, that they absorbed only some elements of Schumann's personality, elements which were poisons unless neutralised, as in the master's case, by other elements. These conscious or unconscious imitators burrowed in romantic sentiment and lost themselves there. They imitated the Richter-Schumann transcendentalities, and neglected, or perhaps were unable, to imitate the health and life of the original. The more satisfactory result of Nicodé's experiment could be attained only by a complete identification of the one with the other personality. Except that Nicodé's forms are somewhat broader and more compact, and his phrases more long-breathed, that, on the other hand, Schumann's emotional expression is more glowing, and the play of his imagination more resplendent, there is not much to distinguish the genuine from the pseudo Schumann. But did Nicodé unconsciously produce these similitudes and then add, by way of apology, the title, or did he set to work with the purpose of doing homage to a beloved master by adopting his style for the nonce? I cannot answer the question, but am inclined to give the preference to the last supposition. It is not my intention to discuss in detail the compositions that are comprised in this *opus*; I shall content myself with saying that they are worth studying for their own sake as well as for the sake of the interesting questions they suggest and the beautiful vistas they open. Some quotations from the "Andenken an Schumann" will be found in "Our Music Pages," pp. 137-8.

(To be continued.)

ON PRACTICAL EDUCATION IN MUSIC.

BY E. PAUER.

III. THE ART OF PRACTISING.

(Concluded from page 105.)

WHEN the practice of the Study is concluded, we direct our attention to the classical piece. This will generally consist of one movement only of a Sonata, which the teacher has given as the work for the next lesson. The pupil ought, in the first instance, to have been prepared for practising this movement. The teacher, when he gives a piece, should divide and analyse it into several parts, explain and finger it, especially elucidating its brilliant or more technical features; and thus everything is made ready for the eventual, real practice. When the peculiarities and technicalities of the movement have been realised, it will be advisable for the pupil to play it through from beginning to end, in a careful, slow, and deliberate manner, observing all the various signs of expression, such as *P.* and *F.*, *dim.* and *cresc.*, *rall.* and *stringendo*. In some respects the student may even exaggerate a little, particularly the sign of *sforzando*; indeed, the accents generally.

Some persons may consider such a proceeding superfluous, in as much as they say that the refining, polishing process should follow in the last hour of practice. My own experience, however, has taught me that this steady observance of characteristic features from the very first time of reading the piece, leads to very satisfactory results, as it assists in making the pupil at once acquainted with the principal expression of the movement. After the piece has been read over, it is advantageous next to attack the most difficult passages; when these have been practised to such an extent that they can be executed with freedom, with complete ease and fluency, it is advisable to turn the attention to the more melodious divisions of the piece; here it is well to play at first the melody or subject singly, without accompaniment of the bass; in this way the design, the spirit, the feeling of the melody, will be realised. When all the minor parts, such as transitions, tributary or companion subjects, have been properly studied, a few minutes may still remain to play the entire movement through from beginning to end, so as to verify the progress that has been made. To the study of such a movement twenty-five minutes may be devoted; we have then still ten minutes left for the lighter piece—the so-called “drawing-room” piece, which is generally given as a supplementary study. This ought to be chosen always with a certain reference to the principal or classical piece. If the classical piece is a very difficult one, it will be best to select an easier drawing-room piece by way of variety and relief; on the other hand, if the sonata-movement is easy, or at least does not present any especial difficulty, either mechanical or intellectual, a rather more elaborate drawing-room piece may be taken.

The experienced and thoughtful teacher will always carefully avoid putting the physical or mental powers

of the pupil to too severe a test. We thus see that the single hour, which sounds so short and appears so little, can, by a wise sub-division, be employed in a most useful and satisfactory manner, or, to quote a homely phrase, “an hour will go a long way.” Thus we may repeat once more that it is not the quantity, but the quality of practice, which leads to future success. Of course, my remarks apply here to amateurs, not to students, whose aim is to attain such proficiency that they may eventually play in public; such professional students must practise at least three or even four hours a day; they have to become acquainted with a much greater number of pieces, and their execution must be scrupulously accurate; in short, more is expected from them than from amateurs. But almost every amateur can devote to musical practice a little more time than merely an hour daily, and I should advise to dispose of this valuable extra time in the following manner:—Supposing that the first hour has been spent according to the above-mentioned rules at the piano in the morning, after breakfast—certainly the best time of the day for practice, when mind and body are fresh and vigorous—the time in the afternoon can be used in a most delightful manner; first, the student may play over once more all that has been practised during the morning hour, the technical Exercises perhaps excepted; secondly, there may be a repetition, in a systematic order, of pieces that have been learned before; thirdly, there will be some time left for reading at sight. Half an hour or forty minutes can thus be spent in a charming manner; and this practice may in time be looked forward to as a real recreation. Those who keep up former pieces are at any moment ready to be useful; besides, an agreeable feeling of satisfaction and good musical conscientiousness will be fostered, and finally the point will be gained, from which we look upon our musical studies as a source of unalloyed pleasure. Indeed, although it may sound very prosaic, we might compare the practice—when distributed in the above-mentioned manner—to a well-arranged musical dinner, and we may provide a very good *menu* for every day. Technical Exercises coming first, are the soup; the *entries* are represented by the Studies of Cramer, Heller, Moscheles, Thalberg, Löschhorn, Rubinstein, Chopin, pleasant, light fare preceding the *pièce de résistance*; the classical sonatas are the roast meats; and the confectionery, which forms the last course, is represented by the drawing-room pieces, with perhaps an elegant little valse of Chopin, or a nicely-arranged national melody by way of dessert.

In conclusion, I should wish to point out how very useful it is to practise some passages with both hands together. By this means we become intimately acquainted with the exact design of the figure, for we have to look at it from two different points of view, and realise the actual difference of strength in the two hands; we gain greater power and efficiency in the left hand, and assist each hand by the other. Another piece of advice I venture to give is, that every pupil should try to become thoroughly acquainted with the

anatomical mechanism of the hand, I mean with its physical construction, the respective strength of each finger, the exact extent of the power of stretching, and so on. It is only by this complete knowledge that we can attain certainty and self-reliance. It is most unsatisfactory to hear of a young performer playing well at one time and miserably at another. I readily grant that we all feel at times more disposed for playing than at others, yet we should always play correctly and conscientiously; or, as Robert Schumann truly says in his advice to young musicians—"Play always as if a master were listening;" "Never jingle. Play with ever fresh eagerness, and always finish the piece." Again, we must attend to Schumann when he warns us that "Slowness and hurry are both great faults;" and when he advises us to "take pains and play easy pieces well and neatly; better this than a mere ordinary performance of difficult ones." I venture to supplement these sterling words of Schumann, that true and conscientious master, by a few words of personal advice to the young student. In brief, these are the maxims I would impress, as the groundwork of successful practice:—

Consider technical exercises as the daily physical exercise which is necessary to keep you in health.

Bring always to your lesson an honest effort and a sincere desire to advance and to improve.

Do not get hold of the notion that your teacher finds fault with you for the mere sake of fault-finding.

Always be assured that ultimate success will ensue, if you give yourself the trouble to work for it; success may be deferred, but it will come at last.

Remember that a good composition is worthy of good practice.

Regularity, system, and precision, are not only excellent general qualities, but may be reckoned among the principal qualities which direct a useful practice and guarantee a successful performance.

Do not stammer through your practice; if you stumble in a passage, leave off at once, attack the obstacle again and again, till you find means to overcome it once for all.

Make yourself acquainted with the lives and portraits of the classical composers; your interest will thus be heightened, and you will seem to meet them in their works.

Mind and body must both be fresh when you practise. If you feel unwell, better leave off your practice until you are better.*

(To be continued.)

ÆSTHETICAL NOTES.

By FR. NIECKS.

(Concluded from page 103.)

AMONG the more modern publications on the subject of æsthetics, none has made a greater stir in the world than Hanslick's "On the Beautiful in Music." I frankly confess I am totally unable to comprehend this phenomenon; for it appears to me that it is im-

possible to crowd together in an equally narrow space a vaster mass of misconceptions, contradictions, irrelevances, and quibbles. The famous Vienna critic is a man of eminent ability, and has no doubt the stuff in him to write a good work on æsthetics, but he did not set about it in the right way, in the right spirit: from the beginning to the end of his little book, he shows himself a polemic of the deepest dye, and no polemic is a truth-seeker, or, if he be a truth-seeker, can be a truth-finder. As, however, the "On the Beautiful in Music" is the gospel of the formalists or realists, by which they think the idealists or emotionalists have been deprived of every inch of standing-ground, it is worth while to inquire what this formalistic æsthetics really is. Let us go at once to the root of the matter.

"The beautiful of a tone-poem," says Hanslick, "is a something specifically musical; independent of a contents coming from without, it lies solely in the tones and their artistic combinations. The ingenious relations of sounds charming in themselves, their agreement and opposition, their fleeing and meeting, their uprising and declining—this is what presents itself in free forms before our intellectual vision, and pleases us as beautiful. Sounding moving forms are solely and exclusively the contents and subject of music."

"The representation of a definite feeling or affection is not at all in the power of music."

Having read these most decided statements as to the nature of music, let us compare with them two other statements made by the same author in the same publication.

"The act in which the immediate outpouring of a feeling in tones can take place is rather the reproduction than the invention of a musical work. It is in the power of the player to vent immediately through his instrument the feeling which masters him, and to breathe into his rendering the wild storming, the longing fire, the serene power and joy of his soul. Even the bodily fervency which through the tips of my fingers presses without intermediation the inner trembling to the string, or pulls the bow, or becomes self-sounding, as in singing, makes in the performance of music the most personal outpouring possible. A subjectivity becomes here immediately operative, sounding in tones, not merely mutely forming in them."

"The revelation of a psychical mood through music attains the highest degree of immediateness where creation and performance coincide in one act. This happens in improvisation. Where this presents itself not with a formally artistic, but with a predominantly subjective tendency (pathologically in the higher sense), there can the expression which the player elicits from the keys become a real speaking. Whoever has experienced this uncontrolled speaking, this unfettered self-giving (*Sichselbstgeben*) within the circle of a potent enchantment, will know at once how love, jealousy, bliss, and woe, come forth, unveiled, yet unseizable, out of their obscurity, to celebrate their feasts, to sing their legends, to fight their battles, until the master recalls them, soothed, soothing."

* See Pauer's "The Art of Pianoforte-playing." London: Novello, Ewer, and Co.

To be sure, much of the effect of a composition depends upon the performance. But the best performer could not make so deep an impression with the work of a Dryasdust as with the work of a Beethoven. Indeed, the sole endeavour of a good performer is to bring out what is in a composition, to reproduce it, to realise the composer's intention. That the written or printed music does not set forth all that is requisite to make a composition live, proves only that the musical notation, like other notations, is defective, inadequate, not that the things noted are hollow, colourless. And why, if music, as Dr. Hanslick admits in the last two passages, is capable of expressing feelings, should the composer be excluded from wielding this power? Is his not the same position as that of the improviser, with this one difference, that, instead of being mastered by his emotions, he masters them, and makes them obey the dictates of art, whose supreme law is beauty in form and matter? Does not the lyrical poet do the same? The way in which Hanslick tries to prove that there is no necessary causal connection between a musical composition and the emotions which it produces does not say much for his logical attainments. The same music, he writes, does not make the same impression on different nationalities, temperaments, ages, conditions, and individuals; for instance, if one of Beethoven's last quartets, or one of Bach's cantatas, be performed before a European audience, one half will be deeply moved and the other half will find in it only "ponderous head-music" and "no heart at all." But are Shakespeare, Milton, Dante, Goethe, Wordsworth, Browning; are Michael Angelo, Raphael, Claude Lorrain, Velasquez, Kaulbach, Turner, &c., appreciated by all alike, by young and old, by serious and frivolous, by educated and uneducated? Hanslick wishes us also to believe that it is a peculiarity of musical artworks to produce various effects according to the moods of the hearer. What in the name of reason is one to think of such a "reviser of musical aesthetics?" What in the name of reason is one to think of those who receive admiringly his teaching? Herr Ehrlich exposes some of Dr. Hanslick's quibbling, but has, nevertheless, a very high opinion of the "On the Beautiful in Music;" so high, indeed, that, in order to give due emphasis to his praise he has recourse to larger type.

To the whole of Hanslick's treatise I prefer this one sentence of Taine's, who, after considering the mathematical qualities of music (the vibrations by which sounds are produced, the relations of the tones in melody and harmony, &c.), proceeds thus:—"The tone is analogous to the cry, and on that account it expresses directly with a justness, a delicacy, and an unrivalled power, the suffering, joy, anger, indignation, all the agitation and all the emotions of the living and feeling being, with all their most imperceptible *nuances*, and with all their most recondite secrets." The effects of music are, however, by no means reducible to only two principles. But among the many factors at work, a most important part is

certainly played by the human cry—cry in the widest sense of the word, comprehending not only every kind of inarticulate expression of pleasure and pain, joy and sorrow, but also the whole range of voice-modulation in speaking.* Another important factor is rhythm, with its infinite gradations and modifications of rest and unrest, gravity and lightness, regularity and irregularity, evenness and ruggedness. What is psychical cannot, of course, be directly represented by what is physical. But as mind and body act and re-act constantly on each other—as every mood of the mind is invariably accompanied by a corresponding condition of the body, and every condition of the body by a corresponding mood of the mind, the musician can affect the mind and represent its moods by imitating the cries (modulations) and rhythm peculiar to the various bodily conditions. It is one of the commonest remarks that music can only express indefinite feelings. The real fact is, that the feelings expressed by music are too subtly definite to be analysable by our obtuse understanding, to be translatable into the clumsy conventionalisms of our verbal language. There is nothing indefinite about the feelings themselves, indefinite are only their origin and conditions—by whom, on what occasion, and under what circumstances, they were experienced. But if this justifies you to call the feelings expressed by music indefinite, then you must also call the expression, yea, the forms of a picture, and even the contents of many a poem, especially of many a lyrical poem, indefinite. A title, a programme, is needed to supply what the art cannot, or for the nonce will not express. Whenever music aims higher than at pleasing the ear, the need of such sign-posts makes itself felt, and without them it fails to produce all the effect it is capable of producing. Poetry suggests feelings by thoughts, music thoughts by feelings. In poetry the thoughts are definite, in music the feelings.

Notwithstanding all my evil-speaking, I was right glad when I learned from one of our musical papers that Mr. Breakspeare, a gentleman who seems to take a great interest in aesthetics, is engaged on a translation of Dr. Hanslick's and Herr Ehrlich's books. For, as I have already stated, the latter writer's work has many excellent qualities, and that of the former, as I will now state, is not without some. The "On the Beautiful in Music" contains light-flashing thoughts, and is sure to stir the British musical public out of its æsthetical apathy. It would be an excellent thing if the translation of Dr. Hanslick's little book could be accompanied with translations of the whole or of parts of the more important counterblasts called forth by it—Ambros's "Die Grenzen der Musik und Poesie," Laurencin's "Dr. Hanslick's Lehre vom Musikalisch-

* It must, however, not be overlooked that the human cry, modulation comprises not only variation and change of pitch, but also of *timbre* (clang-colour); and that the raw material which Nature furnishes is infinitely developed, subtilised, and idealised by art. Of course Taine was not the originator of the above theory. For instance, in Dubos' *Reflections on Poetry, Painting, and Music*, of which the first edition was published in 1719, we read: "We have shown, when speaking of music, that it ought to imitate in its modulations, the tones, sighs, accents, and all such inarticulate sounds of the voice as are natural signs of our sentiments and passions. . . . Each sentiment has its proper tones, accents, and sighs."

Schönen," and Dr. Stade's "Vom Musikalisch-Schönen"—as the tyro in the study of æsthetics would then be in less danger of being led astray by Dr. Hanslick's specious reasoning, and the brilliancy and grace of his *feuilletons* in book-form.

There is one translation which I would welcome with greater warmth than those of Dr. Hanslick's and Herr Ehrlich's *opuscula*—namely, a translation of Wagner's literary works. To issue, however, a complete English edition would not be advisable: the master's writings are too voluminous, and, moreover, contain much that may without loss, and even with advantage, be omitted. To begin with, a volume of "select passages and thoughts" might be brought out. The translation, on account of the difficulty, should be done, not by one, but by three heads. I am thinking of Messrs. Andrew Lang, Walter Leaf, and Ernest Myers' prose translation of Homer's "Iliad." Well, if Dr. Hueffer, Mr. Dannreuther, and Mr. C. A. Barry, would work on the lines of the translators of Homer, each doing a portion and each revising the portions done by his fellow-workers, something truly excellent would be achieved. The work ought to be done, but unless done well it is better left undone. Will the gentlemen named by me sacrifice their precious time and the peace of their minds for the love of their admired master?

The great, supreme *desideratum*, however, is a book on æsthetics, written by a dispassionate, unbiassed truth-seeker, who is equally at home in physiology and psychology on the one hand, and in the science and practice of music on the other hand. If there be a man answering this description now living let him set to work at once, let him write us a good book, let him enlighten the world that has hitherto been groping in darkness.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

Mozart's Werke. Serie XXIV., Supplement. No. 29, Messe in c moll; No. 37, L'Oca del Cairo; No. 38, Lo Sposo Deluso.

By EBENEZER PROUT.

(Concluded from page 32.)

THE publishers of the present edition are doing wisely in adding a supplemental series containing the more important of Mozart's unfinished works to those which the composer completed. We know from Jahn that Mozart, if interrupted from any cause in the composition of a work, rarely took it up again after it had been once laid aside. This probably accounts for the large number of fragments, amounting to more than one hundred, of more or less important pieces which are in existence. Some of these are only a few bars in length, and such it would not be worth while to print; but there are others of much more important dimensions, and Messrs. Breitkopf and Härtel announce, in the last issue of their *Mittheilungen*, that forty-five of these will be included in the supplement

series of Mozart. Some of these—the "Requiem" and six early symphonies—have been already published in this edition; three more are now to be noticed. It is not merely from their actual musical value that these fragments are interesting; they are also instructive as giving us an insight into Mozart's method of work, for many of the movements are merely sketches, and we see from them exactly how much the composer was in the habit of writing down at first, and how much he left to fill in afterwards. As a general rule, he appears to have first sketched the whole of the voice parts and the bass, with the first violin part in the symphonies, adding an occasional indication of any particular figure of accompaniment, or an important solo passage for a wind instrument. Sometimes a bar or two of the opening symphony will be found fully scored, at other times only the outline will be given. In general, the fragments are sufficiently complete to furnish a fair idea of what would have been the effect of the whole, though, of course, the finishing touches which Mozart knew so well how to add are wanting.

The Mass in c minor (Köchel, 427), is undoubtedly one of the most important of the composer's unfinished works. The portion of it which exists occupies 125 pages of score. It was written in 1783, in fulfilment of a vow made by Mozart to compose a grand mass if he succeeded in winning Constanze Weber as his wife. The whole of the "Kyrie," "Gloria," "Sanctus," and "Benedictus" are complete; the first part of the "Credo," as far as the end of the "Et incarnatus," is fully sketched. The work is of much larger dimensions than most of the masses written for Salzburg; the only ones which will compare with it are the third, fourth, and fifth in the present edition (Köchel, 66, 139, 167), in which, however, the resemblance ceases with the length, as the masses just named are all early works, while the present dates from Mozart's ripest period. It is scored for a large orchestra; besides strings and organ, we find oboes, bassoons, horns, trumpets, trombones, and drums. The "Kyrie" contains, exceptionally, parts for four trombones. Besides the three in ordinary use, we have a part for a soprano trombone, which is written in the c clef on the first line, and mostly plays in unison with the treble of the chorus. This instrument, now entirely obsolete, is to be met with in the scores of some of Sebastian Bach's Church Cantatas, but nowhere else in the works of Mozart. The treatment of the trombones, too, differs somewhat from that to be found in his other masses. In one early mass (Köchel, 139) it is true that we find passages for the trombones *obbligati*, but in general they double the voices of the chorus in *forte* passages. In several instances in the present mass they have independent parts. But it is not only in the fulness and richness of the orchestral accompaniment that the c minor mass differs from its fellows. Mozart evidently meant it to be a specialty in more respects than one. Here, and here alone in the masses, we meet with choruses in more than four parts; the "Gratias," the "Sanctus," and the opening of the "Credo" are for five-part

chorus (with two trebles), while the "Qui tollis" is for a double choir. In only one other piece of all Mozart's church-music is an eight-part chorus to be found—in the Offertorium, "Venite, Populi" (Köchel, 260).

The "Kyrie" of the mass in c minor is in the strictly ecclesiastical style on a fugued subject—grave in its character, and more devotional than the corresponding movement of many of the earlier masses. At the "Christe" a soprano solo is introduced, which requires an exceptional singer, as the part has a compass of two octaves—from A flat to A flat. The "Gloria" is laid out on a very large scale, being in seven movements. It opens with a broad and jubilant chorus in c major, which is followed by a florid *bravura* song for soprano, "Laudamus te," which to our modern ideas appears somewhat out of place in sacred music, but which was quite in accordance with the taste of the last century. Apart from any question of musical propriety, it is an effective show-piece for a soloist. A very fine five-part chorus, "Gratias," a short *adagio* of only twelve bars, leads to a very excellent duet for trebles, "Domine Deus." To this succeeds the magnificent double chorus, "Qui tollis," which, for earnestness and depth of expression, may be classed as among Mozart's finest movements. A trio in the strict style for two sopranos and tenor, "Quoniam," follows; and the final portion of the "Gloria" is an introduction and fugue, "Cum sancto spiritu," of which the only fault is that it is rather long. Its treatment, especially in the variety and closeness of its imitations, is masterly. It has been already mentioned in this article that the whole of this portion of the mass was subsequently used for the "Davidde Penitente." The "Sanctus" is another splendid movement, causing regret that the mass was left unfinished. The opening *largo* is remarkable for the *obbligato* employment of the trombones; and the double fugue on the "Osanna" is as fine in its effect as it is clear in its construction. The "Benedictus," in A minor, though less impressive than the "Sanctus," is very interesting; to judge from the character of the music, it appears as if written for a quartet, though no indications of solo voices are given. The first movement of the "Credo," which is only sketched (not, like the portions of the mass previously noticed, fully scored), is more commonplace than the other parts of the work. The "Et incarnatus" (also only a sketch) is a charming, though very florid, soprano solo with flute, oboe, and bassoon *obbligati*. The voice, bass, and wind parts are written in full, the violins and viola are only indicated occasionally; but there would be no difficulty, were it advisable, in supplying the missing parts. As a whole, this mass, as far as it exists, must be reckoned among the finest specimens of its composer's sacred music.

The two unfinished operas, *L'Oca del Cairo* and *Lo Sposo Deluso*, are both so fragmentary that it is impossible even to conjecture what the works would have been like had Mozart completed them. We know that the former was abandoned because of the unsatisfactory

character of the *libretto*; all that exists of it is a sketch of some of the numbers, not one of which is fully scored. So far as can be judged from the voice parts and the bass, with here and there an occasional indication of the instrumentation, the music would have been in the style of *La Finta Giardiniera*, or of the lighter parts of *Figaro*. The most striking of the fragments are the soprano air (No. 2), the quartet (No. 6), and the great finale to the first act, which is fully sketched, and which is in Mozart's best and most humorous manner. The sketch of *Lo Sposo Deluso*, which contains the overture, a quartet, two songs, and a trio, is in a much more complete state than that of *L'Oca del Cairo*. The overture, the quartet, and the trio are fully scored. The overture has a certain family likeness to that of *Figaro*, and the other movements are full of dramatic life. Speaking from the fragments before us, Mozart would have given this work something of the comic force which is so familiar to us in *Figaro*. We know that the principal buffo part was intended for Benucci, a singer of whom he thought very highly; and, to use the composer's own expression, "he knew how to fit a singer with a part like a glove."

THE ROYAL COLLEGE OF MUSIC.

ON Monday, May 7th, the Royal College of Music was opened by His Royal Highness the Prince of Wales, in presence of the Prime Minister, the Archbishop of Canterbury, Baron Ferdinand de Rothschild, Sir Julius Benedict, Professor Macfarren, and a distinguished company of musicians and other visitors. After special prayer had been offered up by the Archbishop of Canterbury, Dr. George Grove made a speech, and described what had been accomplished within the short space of fourteen months. On Feb. 28, 1882, the great meeting summoned by His Royal Highness to listen to his scheme met at St. James's Palace. Since then meetings have been held in the provinces, funds raised, a body of professors selected, and examinations held. The College commences with fifty free scholars and forty-two paying students. The sum of money at present raised amounts to £110,000.

The Prince of Wales in reply to Dr. Grove, said:—

I have heard your address with pleasure, and I feel great gratification in opening to-day the Royal College of Music, in the promotion of which I have taken so deep an interest. I avail myself of this, the first public opportunity that has offered itself, of expressing the deep personal gratification I feel at the manner in which the country has replied to my appeal for aid in establishing the College. There is no class of Her Majesty's subjects capable of affording assistance to which I have addressed myself in vain. The Corporation of London and the London companies have led the way in giving pecuniary assistance; and I owe a debt of gratitude to the Mayors throughout the kingdom for the valuable aid they have offered by granting facilities for holding local examinations essential to the proper selection of scholars. I thank these great bodies for their services, and I trust that I may yet expect from them further help in completing the task so auspiciously begun. I thank the donors of scholarships for their liberality. I thank the general public for the sums they have subscribed at a time when agriculture has been depressed and the prospects of trade have not been encouraging, and, above all, I thank the many kind friends who have responded so cordially and liberally to my appeal for assistance. I have noticed also with the greatest pleasure the contributions for colonial scholarships that have been given by two eminent colonists, the one on behalf of the colony of Victoria, and the other on behalf of the colony of South Australia. The object I have in view is essentially Imperial as well as

national and I trust that ere long there will be no colony of any importance which is not represented by a scholar at the Royal College. Much, indeed, has been done, but I am aware that much remains to be done. I am conscious that I may be thought to have taken a bold step in beginning so great an enterprise with only the resources at present at my command. But I am unwilling that any delay should take place in giving effect to the generous intentions of those who have already contributed so liberally. I am sanguine enough to think that the example set during the last year by corporate bodies, representatives of the colonies, private donors, and the general public, will be followed in ensuing years. Ours is an institution which admits of almost indefinite extension, for wherever a scholarship is founded we know now that we shall find a deserving candidate to hold it. Fifty scholarships have been established, of which thirty-five confer a free education in music, and fifteen provide not only a free education, but also a maintenance for the scholars. Of these scholarships half are held by boys and half by girls. I observe with pleasure that the various districts from which the scholars are drawn indicate the widespread distribution of a taste for music, and an adequate cultivation of music throughout the United Kingdom. The capacity of these candidates has been tested by an examination of unusual severity. Each of these scholars who returns to his native place furnished with the highest instruction in music will form a centre from which good musical education will spread around; while those who obtain musical engagements elsewhere will stimulate and encourage by their success the cultivation of music in the places whence they have come. Surely, then, it is not too much to expect that many years will not pass away before our College has so popularised music as to place England on a par with those countries on the Continent which have acquired the distinction of being called musical people. I feel, then, that one great object of a College of Music has been secured—namely, the discovery of latent musical ability and the extension to those who, with great natural gifts, have been blessed with little of this world's goods, of the opportunity of obtaining instruction in music, to say the least, not inferior to any which this kingdom can afford. That these words are not the language of exaggeration will be apparent to those who read the names of the eminent staff who have placed their services at the disposal of the College. Side by side with these scholars will be educated a group of paying pupils, who think that music is an art which, if worth studying at all, is worth studying well. They are, then, prepared to enter on a systematic course of instruction, of less severity and continuance than that of the scholars, but still far removed from the musical dilettantism of those who, induced by fashion, not by taste, to study music, make progress enough to torment themselves and distract their friends. I lay great store by the meeting of the various classes of society in pursuit of a common yet elevating study. Such a union softens asperities, inspires kindly feeling between various classes, and proves that all mankind are akin when engaged in an art which gives the highest expression to some of the best and purest feelings of the human heart. The observations I have hitherto made relate only to the Royal College of Music in its character of a teaching body. It is not proposed, however, that the functions of the College should be restricted to teaching. The charter under which we are incorporated provides that the council are to cause examinations to be held of pupils of the College, and of other persons who may present themselves for examination, and after examination to confer on those who deserve such distinctions the degrees of Bachelor of Music, Master of Music, and Doctor of Music, certificates of proficiency, and other rewards. I propose that this power should be exercised by an independent board of examiners chosen by the Royal College in conjunction with the Universities, and after consultation with the great musical authorities of the United Kingdom. I trust thus to secure an examining body whose impartiality will be above suspicion, and capacity beyond all question. I hope thus, through the instrumentality of the Royal College, to raise the standard of music throughout the United Kingdom, and to create a central influence which may be beneficially exercised over all music-teaching bodies who recognise the advantage of a common system of examination. Beyond and above all this, I trust, as I stated on a previous occasion, that the College will become the recognised centre and head of the musical world in this country. It has been a reproach to England that with her vast resources, her large benevolence, her eagerness to instruct all classes of society in other branches of knowledge, one thing has hitherto been wanting—a national institution for music. Yet music is in the best sense the most popular of all arts. If that government be the best which provides for the happiness of the greatest number, that art must be the best which at the least expense pleases the greatest number. I trust that to-day we have removed the reproach. England, by a national subscription, has acquired an institution worthy to be called national, and with the establishment of such an institution we may

look forward with confidence to the creation of a national school of music. England has the composers already; all she wants is a general centre, such as a Royal College of Music, to which they may resort for mutual aid and common inspiration. Such are the aims, not mean nor ignoble aims, proposed for the College which we open to-day. It remains for you, gentlemen of the council, to be careful that the aims are fully realised. A young institution requires fostering care and constant supervision. You must not relax your efforts, no pains must be spared to gain fresh support and obtain the establishment of new scholarships. We want much; we are, I trust, entitled to ask for much of the public. In addition to scholarships we want more extended premises, a music-hall, lodgings for our scholars, houses for masters, and all the appurtenances of a great College. I am sure I may trust to the generosity of the public to supply these wants, but you, gentlemen, must by your careful supervision make our institution worthy of support, and no efforts of mine shall be wanting to secure the objects we have in view. I will say only one word in conclusion. The establishment of an institution such as I open to-day is not the mere creation of a new musical society. The time has come when class can no longer stand aloof from class, and that man does his duty best who works most earnestly in bridging over the gulf between different classes which it is the tendency of increased wealth and increased civilisation to widen. I claim for music the merit that it has a voice which speaks, in different tones perhaps, but with equal force, to the cultivated and the ignorant, to the peer and the peasant. I claim for music a variety of expression which belongs to no other art, and therefore adapts it more than any other art to produce that union of feeling which I much desire to promote. Lastly, I claim for music the distinction which is awarded to it by Addison—that it is the only sensual pleasure in which excess cannot be injurious. What more, gentlemen, can I say on behalf of the art for the promotion of which we are to-day opening this institution—an institution which I trust will give to music a new impulse, a glorious future, and a national life. I have only to add that the Prime Minister by his presence to-day proves that neither the cares of State, nor the overwhelming press of business by which he is surrounded, prevent him from giving personal countenance to a national undertaking which, if I am right in what I have said, is calculated to advance the happiness and elevate the character of the English people.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

LEIPZIG, May, 1883.

THE twentieth Tonkünstler-Versammlung of the Allgemeine deutsche Musik-Verein, consisting of six concerts, has been held here during the present month. The musical festivals of this society differ essentially from all others in Germany. The Musik-Verein executed no great classical work, as at all other great musical festivals, but dozens of songs and small instrumental pieces (even transcriptions). In all other musical gatherings a solo vocal quartet, and at least one great instrumental soloist, are engaged; here we heard five alto singers, four soprano, and five tenor and bass singers. There were besides six violinists, six piano players, three cellists, &c; and, while it is usual in the great festivals of Rhineland to invite the musical authorities of Germany as well as those of other countries, the Allgemeine deutsche Musik-Verein gave entrance only to those critics who are members of the Verein; and so it became possible for the president of the Verein to write a notice himself, and for a concert of chamber-music to be criticised by one of those who took part in it.

It is evident that the tendency of ordinary musical festivals and of this one is very different; and though it may be commendable to consider the claims of living composers more, it cannot be denied that the strain on the listener, who hears in four days about fifty new works, is too great; and that the choice of these novelties must be a very limited one: for the mere membership of the composer gives him a right to a place in the programme (by non-members only in rare cases is a piece executed). We cannot write about all six concerts, as it might not be in-

teresting to your readers to hear the relative merits of a song of Moritz Vogel, or one of Umlauf, or to know how Frau Mänel or Frau Heldach sang. We will only pass in review the principal works. The first concert was given by the meritorious Riedel, and its first number was the historically interesting sonata *pian e forte* for two orchestras by Gabrieli, which showed many fine traits. Then followed a work of Heinrich Schütz, "Die sieben Worte des Erlösers," that was solely interesting from an historical point of view. The principal work was the "Requiem" by Felix Dräsecke, which proved that the composer, who formerly loved the most uncouth and eccentric music, now begins to express himself clearly. The work contains many delightful numbers. The second concert was devoted to chamber-music, and opened with a well-invented and well-sounding suite for string quartet by De Hartog, besides a quintet for piano and strings by Friedrich Kiel. The other numbers were songs by Vogel, Cornelius, Georg Henschel, Brahms, &c., with a Liszt transcription played by Herr Reisenauer. The second Kammer-Musik concert commenced with a not at all pleasing string quartet by Rimsky-Korsakoff. Far better was the impression of the string quartet in G minor by Volkmann, and of the variations for two pianos by Herzogenberg. Besides a very tedious sonata for cello and piano by C. Ph. E. Bach, this concert contained only short vocal numbers by Schumann, Becker, Huber, and Hofmann. The concert in the theatre was much more solemn, and included, as chief work, a *sinfonia* of Borodin; also the violin concerto by Brahms, charmingly played by Herr Brodsky; the E flat concerto by Liszt, one of the best renderings of Herr d'Albert; and *Entracte* and *Charfreitags-Zauber* from *Parsifal*, by Wagner, which latter work is deprived of its effect when the brilliancy and the pomp of the stage are wanting. Besides, there were two choruses by Peter Cornelius, of which one is only an arrangement of a melody of Schubert, whilst the other (a male chorus in nine parts) is a painful, and therefore unsatisfactory, work.

The fifth concert was in the Nicolai Church, and there were heard compositions by Bach, Handel, Albert Becker, Liszt, Bargiel, Merkel, &c.; we mention as the best ones those by Becker, Liszt, and Bargiel. The last concert was in the Krystall-Palast, and lasted from eleven o'clock in the morning till half-past three in the afternoon. The first part contained a rather good march by Ingeborg von Bronsart, a *romanza* by Hamerik, and *serenade* by Godard for violoncello, a very distasteful *Faust* fantasia for orchestra by Mikalowich, the *Parzen-Gesang* for chorus and orchestra by Brahms, and piano pieces by Saint-Saëns, played by Frau Jaëll. The *Parzen-Gesang* alone proved worthy of a festival. The second part of the concert consisted of "Entfesselter Prometheus," by Liszt. This work is one of Liszt's best, and received great applause; the grey-haired composer was present. The third part brought Raff's "Liebesfee," a fragment of Goldschmidt's "Die sieben Todsünden," and Wagner's "Kaisermarsch." Goldschmidt follows totally Wagner's example; but we have got no great idea of his creative genius. Both these orchestral concerts were directed by Herr Capellmeister Nickisch in an effective manner.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, May 12th, 1883.

THOUGH the splendid performance of Beethoven's Choral Symphony under Herr Hans Richter's conductorship (*in memory of Wagner*) would have been the right conclusion of the concert season, there followed still musical entertainments to efface the solemn impression of that day. The

Singakademie, much on its decline, concluded with a concert consisting of sacred music only—*i.e.*, compositions of Bach, Hermanus Contractus, Mariello, Handel, Vinc. Ricchini, Mendelssohn, and Graun; this was followed by a concert of the Wiener Männergesangsverein, designated "Dem Andenken des Ehrenmitgliedes Richard Wagner," the programme including the *Huldigungs-Marsch*, the chorus of Pilgrims from *Tannhäuser*, and the Biblical Cantata *Liebesmahl der Apostel*; after which we had an Academy arranged by the "Concordia" (the Verein of journalists and authors) for its benefit, in which the singers of the Italian opera in the Carl Theatre were the "stars." Of private concerts are only to be mentioned the sixth and last quatuor-evening of Hellmesberger, for which a new quintette by the Prince of Reus was promised, but changed to a quatuor by the same composer, which was performed last year with a very respectable result; the sonata in D for two pianos by Mozart (Frl. Zellner, the daughter of our much esteemed general-secretary of the Musikverein, and Professor Hans Schmitt); and the septuor by Beethoven. The rest lay in the hands of the conservatoire: the first of two concerts, and two scenic representations of opera fragments. The concert consisted of piano and violin pieces, a solo for the harp, the concertante symphonie for violin and viola by Mozart, and orchestral productions. The opera pieces were chosen from Verdi, Gounod, Nicolai, Donizetti, Boieldieu, Thomas, Meyerbeer, Maillard, and Halévy; and some pupils, as Frl. Port, Hellmesberger, Dopler, Ternina, showed already a very interesting talent, both in singing and acting. The *ensemble* and scenery were carefully prepared on the nice little stage, from which so many gifted pupils have found their way to the greatest theatres. Two other representations and a second concert will follow; and then blessed silence and calm will reign in the now much-frequented concert-rooms.

The short Italian opera season in the Carl-theatre closed on May 2nd, after a series of twenty-four representations, followed by four others in the Hofopera (of which I shall speak later on); the singers I have already mentioned. Signora Etelka Gerster was still heard as Rosina (in *Barbiere*) and Gilda; Signora Ciuti was no longer active. Signora Tremelli performed only on one evening as Maffio Orsini: she is the former Frl. Tremelli from our Conservatoire, and has now much improved in voice and routine, but possesses little of Italian elegance. A new apparition was Signora Emma Turolla, who, by her flexible voice, dramatic feeling, and fine exterior, won the sympathy of the audience; she was heard as Leonora (*Trovatore*) and Lucrezia; and will, as it is said, not be heard for the last time in Vienna. Her partner in *Lucrezia*, Sig. Pinto (Don Alfonso), with a sonorous voice and excellent style, was likewise much favoured; as also in *Barbiere* and *Rigoletto* (Basilio and Count Monterone). He was the best of all the actors, whereas Sig. Bertini was perhaps the worst; the more was the latter envied for his charming voice in his two rôles (Manrico and Gennaro). Sig. De Bassini, of less good, but very flexible voice, was a charming Count Almaviva; the opera, *Barbiere di Siviglia*, was the best performed of the *repertoire* Sigi. Sparapani and Caltaginone, as also De Bassini found it not unworthy to appear even in smaller rôles, the former having been also a good Figaro in *Barbiere*. On the whole the undertaking of the impresario, Sig. Merelli was not fruitless in an artistic sense, as he has been engaged by the Hofopera to gather together an Italian company for the next season for that institute. Maestro Bimboni continued to excel as a clever conductor; and with all the more credit, as he had to do with a mediocre orchestra.

In the Hofoper Frau Marie Wilt continues her Gastspiel as Alice, Aida, Donna Anna, Astrifamante, Norma, Constanze, Hugenotten, Lucrezia (with the Italian singers), and Julamith. Frl. Anna Driese, from Berlin, the other Gast, performed twice (Zerline and Annchen); delicate in personal appearance, voice, and acting, we could only regret that the house was too large for such qualities, well as they were united. Herr Niemann, suffering from indisposition, but always welcome, has been heard till now only as Tannhäuser and Lohengrin; he is the right man to show the younger singers what study and intelligence are worth at a time when inexorable Nature demands her rights. Frl. Rosa Hellmesberger, the talented daughter of our director of the Conservatoire, engaged since two weeks, made her *début* in a small but charming rôle, the Marcelline in Cherubini's *Wasserträger*. She pleased, of course, and for many of the visitors it was quite a family *fête*, the father being so intimately connected with the musical life of Vienna. As I said before, the Italians gave four representations in the Hofoper—*Il Trovatore* (with Signora Turolla), *Il Barbiere di Siviglia* (twice, with Signora Gerster), and *Lucrezia Borgia*, in which M^{me}. Wilt performed the title rôle, Signora Turolla having already left Vienna. As a novelty we had Bizet's opera, *Das Mädchen von Perth* ("La jolie fille de Perth"), composed and performed in Paris in 1867, eight years before *Carmen* (1875). There is a great difference between the two operas: the former is not at all rich in invention, melody, and, moreover, under the influence of Gounod, but exceptional as regards instrumentation. The *libretto* is after Sir Walter Scott's novel of the same title, but much disfigured. Though the action takes place in Scotland, the music does not in one single phrase recall the national character of that land. It was the same with the scenery: a street in the second act, for instance, being the same as in the *Meistersinger*, i.e., in Nuremberg! The opera was however well performed, and may stay for a while; so long at least as Frl. Bianchi is to be seen in the title rôle.

Operas performed from April 12th to May 12th:—*Aida*, *Der Widerspänstigen Zähmung*, *Hugenotten* (twice), *Don Juan* (twice), *Zauberflöte*, *Nordstern*, *Muzedini*, *Tribut von Zamora*, *Norma*, *Orpheus*, *Entführung aus dem Serail*, *Lohengrin* (twice), *Il Trovatore* (Italian), *Il Barbiere di Siviglia* (Italian, twice), *Freischütz*, *Tannhäuser*, *Lucrezia Borgia* (Italian), *Das (schöne) Mädchen von Perth* (three times) *Robert der Teufel*, *Königin von Saba*, *der Wasserträger* (and the ballet *Margot*).

BEETHOVEN SKETCH-BOOK.

HERR C. F. POHL writes to us from Vienna that the name of Gustave Vetter, mentioned in our last number in the letters of J. B. Krall and J. S. Shedlock, ought to be written *Petter*. Our correspondent further informs us that the said Gustave Petter died on February 25, 1868, at Görz. The Beethoven Sketch-book went with other autographs to his brother Theodor Petter, who died at Vienna on October 15, 1872. He was draughtsman at the K.K. Münz-Antiken-Cabinet. The widow sold to a nobleman the Sketch-book and a portion of the autographs.

Herr Pohl adds that the father of Herr J. B. Krall (whose letter appeared last month) died a few days ago in his eighty-first year; that for a long time he was an active member of the executive committee of the *Gesellschaft der Musikfreunde*; but never director of the Conservatorium.

In answer to J. S. Shedlock's letter published in our

last number, J. B. Krall writes to say that he "thought it clear from the facts of the case that he spoke from recollection." He is still of opinion that the word "Macbeth" should come before the word "Overture." Whether the word "Macbeth" can be read away from "Overture" in context with any other portion of those piecemeal jottings could best, he adds, be defined by reference to the original MS.—[Ed. M. M. R.]

OUR MUSIC PAGES.

THIS month our music pages contain extracts from J. L. Nicodé's "Andenken an Schumann" (Op. 6), and No. 3 of the same composer's "Italienische Volkstänze und Lieder" (Op. 13). As Mr. Niecks has discussed the former work on p. 126, and no doubt will advert to the latter in the continuation of his article, we need not say anything about them in this place. Moreover, the calm, sweet, rocking Barcarolle is quite able to speak for itself.

Reviews.

The Culture of the Left Hand. A collection of useful and practical Exercises and Studies for giving strength, firmness, independence, and suppleness to the left hand. Selected, fingered, revised, and edited by E. PAUER. (Books I., II., III.) London: Augener & Co.

"THE weakness, uncertainty, indistinctness, and even at times utter helplessness, of the left hand in pianoforte playing, form subjects of constant complaint and regret with every conscientious and earnest teacher, and of severe disappointment to the ambitious pupil." This remark, with which Mr. Pauer opens his preface, is only too true. Players with two left hands are common enough, but how rarely does one meet a pianist of whom one can say, as J. B. Cramer said of Alexander Dreyshock, that he has two right hands? and yet the left has the same capabilities as the right hand. The capabilities of the former, however, require more assiduous culture than those of the latter. Our forefathers neglected to cultivate their left hands, and the consequence is that we have inherited left hands less fully developed than our right hands. Nine-tenths of the work we do with our hands is done with the right. But we will confine ourselves to music. "In the time of Sebastian Bach, G. F. Handel, Johann Mattheson, J. P. Rameau, and others, from 1700 to 1750," writes Mr. Pauer, "the same attention and care were bestowed on the left as on the right hand, and this for the simple reason that most of the clavier pieces composed during this period were written in the so-called 'rigorous' style or in 'double counterpoint,' a style demanding from both hands equal readiness and strength. With the invention of the pianoforte (the instrument with hammers), however, this method gradually disappeared and gave way to the 'lyrical' style, a style which entrusted the more important part to the right hand, and gave a simpler and easier accompaniment to the left." It would, however, be unjust to lay all the blame of our shortcomings on our forefathers. We, too, are guilty of neglect. But if hitherto we had an excuse for our step-motherly treatment of the left hand, this is no longer so. Mr. Pauer's comprehensive and systematically arranged collection of exercises and studies for the left hand, places within easy reach a mass of useful material for practice which formerly lay scattered in all directions. The first book contains 185 technical exercises for gaining strength and independence of the

J. L. NICODÉ'S Italienische Volkstänze und Lieder.

Op. 13. N^o 3. Barcarolle.

Ruhig, wiegend.

p
Mit Pedal.

mf *mp* *p* *ritard.*

sehr eilend - - - nach und nach abnehmend

pp *pp*

First system of musical notation, piano and vocal staves. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with a melodic line. Dynamics include *mf* (mezzo-forte).

Second system of musical notation, piano and vocal staves. The piano part continues with intricate textures. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of musical notation, piano and vocal staves. The piano part features a prominent eighth-note pattern. Dynamics include *pp* (pianissimo).

Fourth system of musical notation, piano and vocal staves. The vocal part has lyrics: "immer sehr gebunden". The piano part continues with a melodic line. Dynamics include *pp* (pianissimo).

Fifth system of musical notation, piano and vocal staves. The vocal part has lyrics: "nach - und - nach - verschwin - dend". The piano part continues with a melodic line. Dynamics include *ppp* (pianississimo).

Sixth system of musical notation, piano and vocal staves. The piano part features a complex, flowing melody in the right hand and a supporting bass line in the left hand. The vocal part continues with a melodic line. Dynamics include *ppp* (pianississimo).

J. L. NICODÉ'S "Andenken an Robert Schumann?"

Sechs Phantasiestücke, Op. 6.

Nº II.

Sehr gehalten und düster.

First system of musical notation for No. II. It consists of a grand staff with treble and bass clefs. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music is marked *p* (piano). The right hand plays a series of chords and single notes, while the left hand plays a steady, low-register accompaniment. The text "äußerst gebunden" is written above the right hand, and "cresc." is written above the left hand. Below the first measure, the instruction "Mit Pedal." is written.

Second system of musical notation for No. II. It continues the piece. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. The text "nach und nach abnehmend" is written above the right hand, and *p* (piano) is written above the left hand.

Nº III.

gebunden

First system of musical notation for No. III. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F-sharp). The time signature is 4/4. The music is marked *p* (piano). The right hand plays a rapid, ascending and descending scale-like pattern. The left hand plays a steady, low-register accompaniment. The text "gebunden" is written above the right hand.

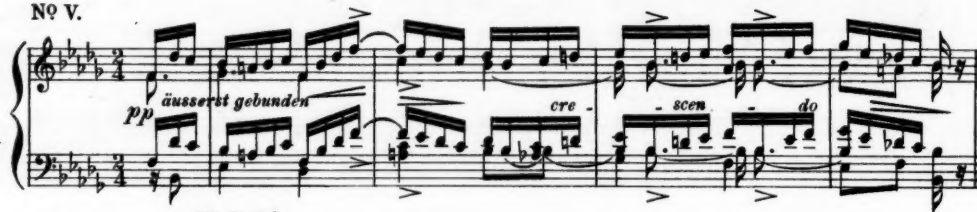
Second system of musical notation for No. III. It continues the rapid scale-like pattern in the right hand and the accompaniment in the left hand. The text "cresc." (crescendo) is written above the right hand.

Nº IV. Die Melodie sehr hervorgehoben.

First system of musical notation for No. IV. It consists of a grand staff with treble and bass clefs. The key signature has one sharp (F-sharp). The time signature is 4/4. The music is marked *p* (piano). The right hand plays a melodic line with some grace notes. The left hand plays a steady, low-register accompaniment. The text "beruhigt" (calm) is written above the right hand, and *p* (piano) is written above the left hand.



Nº V.



Nº VI.

leidenschaftlich



Nº VI. Sehr lebhaft und markirt.



Intermezzo.

Nº VI. Langsam, mit tiefer Empfindung.



five fingers, and forty-six exercises for the left hand only by Hermann Berens. In the second book are gathered together moderately difficult studies for the left hand only, of which thirty-two are by H. Berens, three by C. W. Greulich, one by E. Pauer, and two by C. Czerny. The third book comprises twelve studies with special regard to the left hand—three by A. Krause, and one each by C. A. Löschhorn, F. Kalkbrenner, D. Steibelt, M. Clementi, J. N. Hummel, L. Berger, A. Schmitt, C. Czerny, and J. C. Kessler. For the fourth (the last) book are promised "difficult and brilliant studies for the left hand only by Gurlitt, Jacques Schmitt, Pauer, &c." The contents of the collection are very varied. We have exercises without change of the position of the hand, and others with a restless shifting hither and thither. We have *legato* and *staccato* studies, scales and arpeggios, chords and octaves, thirds and sixths, &c., &c. And whilst the first book offers us dry finger-drill, the others bring us also sentimental *cantilenas* and developed pieces, such as C. Czerny's and L. Berger's in the second book. Among the most substantial contributors is H. Berens, who deserves our thanks for his successful endeavour to combine the pleasurable with the instructive. There can be no doubt that this collection of exercises and studies will accomplish successfully what it proposes to do—namely, "attack the weak points of the left hand at once, and in the most systematic and practical manner." We are glad to see from the title-page that the *culture of the left hand* has been introduced at the Royal College of Music, the Guildhall School of Music, and the Crystal Palace School of Art and Science. By the way, section L (school for the left hand) of E. Pauer's *New Gradus ad Parnassum* will form a valuable supplement to the present publication.

Album Espagnol. Spanish Dances for Pianoforte Duet. By M. MOSZKOWSKI. Op. 21. Arranged for Pianoforte Solo by MAX PAUER. (Edition No. 8245, net, 2s.) London: Augener & Co.

READERS of the RECORD cannot fail to remember the good opinion already expressed concerning the merits of these Spanish Dances in their original form as pianoforte duets. Such being the case, it will not be expected that much should be said now upon the character of the music as music. Moreover, the skill of the composer exhibited in these dances has had some time to declare itself, and is now fully established. The arrangement of the duets in the present form as solos by Mr. Max Pauer has been carefully done. All the composer's effects are retained without overloading the hands with difficulties. In this, and the general good taste shown in the arrangements, all praise has been earned, and should be duly paid.

Six Pièces en forme de Fugue. Pour Piano. Op. 39. By J. RHEINBERGER. (Edition No. 6363, net, 1s.)

Capriccio Giocoso. Pour le Piano. Op. 43. By J. RHEINBERGER. (Edition No. 6364, net, 1s.) London: Augener & Co.

SINCE Mendelssohn and Schumann, pianist-composers have taken more kindly to the fugal forms. Fifty years ago the writing of fugues and pieces in the contrapuntal style was left to organists, who, it must be admitted, did not generally succeed in making this style attractive. That it is possible to compose "Tonstücke in fugirter Form" without being dull nobody doubts at this time of day, but were further proof required Rheinberger would furnish it. As was said in an article on this composer, which appeared in the September number (1882) of the

MONTHLY MUSICAL RECORD, "he who takes up these pieces in fugal form in the expectation of finding only scholastic dry bones will be agreeably surprised. They are pleasing as well as clever and instructive." We might call the "Capriccio Giocoso" a plea for enjoyment and rest in this sad, busy world. "Schubert-like in its idyllic character and 'heavenly length,'" it certainly makes us for a few moments forget that we are indwellers of the valley of tears.

Gigue à l'Italienne and *Danse du Passé.* Menuet pour Piano. Par HARVEY LÖHR. London: Forsyth Brothers.

FOR all that the composer has chosen to express his musical thoughts in imitations of obsolete dance rhythms, which provoke comparison, he has won commendation for the skill he displays in clothing familiar rhythms with unfamiliar phrases. No less nor any higher praise can be offered.

Innere Stimmen (Voices from Within). Five Pieces for the Pianoforte. Op. 2. By ADOLF JENSEN. (Edition No. 8184, net, 1s. 6d.) London: Augener & Co.

"TIDINGS of Coming Spring," "In the Twilight," "Humoreske," "Woodland," and "Silent Love," form the contents of this *opus* of the too-early-departed master. Every bar of it is instinct with poetry, and, let us add, *romantic* poetry, for Jensen, if anything, was a romantic tone-poet. The "Innere Stimmen" belong to his "storm and stress period." They contain feats of daring in the way of harmonic combination which will make honest professors of the old school shake their heads after having made their hair stand on end. Later in life Jensen did not have recourse to such drastic means of expression, and he is to be commended for this moderation. Still, these ebullitions of youth do not spoil his bright, poetic phantasies; on the contrary, they give to them a piquant seasoning. Jensen's indications of *tempo* and expression are in German; and the publishers have accompanied the original with an Italian translation. *Obscurum per obscurius.* Beyond the current musical terms Italian is less known than German and certainly is less adapted to render a poet-musician's German phraseology. It would have been difficult to find an English equivalent for *träumerisch*, but what could be farther off the mark than the Italian *melanconico*? The dreams which Jensen dreams "In the Twilight" are not woven of melancholy. "With graceful coquetry" would have been a better translation of *mit gräziöser Koketterie*, and would have more truly characterised the music than *piacevole graziosamente*. However, these are matters of no great consequence, especially as the original German has not been omitted. As to the main matter, the music, both the composer's and publishers' part of the work, cannot but give satisfaction.

Impromptu Gavotte, for the Pianoforte. By WALTER MACFARREN. London: Stanley Lucas, Weber, & Co.

As a rule, most so-called *impromptus* bear evidence of the most careful preparation, and of a greater amount of thoughtful continuance than painfully written studies. Mr. Macfarren's Gavotte is a distinct exception to the rule, for, from the first note to the last, though it is impossible for him to conceal the fact that his work is that of a careful and able workman, yet the *impromptu* glides smoothly and spontaneously along like the result of a single inspired effort. There is nothing forced or strained,

all is happy and genial. The musician will note with satisfaction the ingenious yet apparently undesigned use of contrapuntal devices, and the listener will follow with interest the bright flow of melody and sweet and natural harmonies.

Sonatinas for Piano-forte Duet. By C. GURLITT. Op. 124. (No. 5, in c minor.) Price 4s. London: Augener & Co.

THE fifth of these charming Sonatinas, in c minor, is as full of charm and piquant originality as are all the preceding numbers of the series. The variety of idea and the wealth of resource exhibited is no less engaging here than in any one of the former Sonatinas.

There is much ingenuity in the sequence of harmonies and in the character of the work given to each player, and the value of the composition in its educational aspect is increased in proportion. The Sonatinas may not only be studied with advantage as helping to a good understanding of the methods employed in writing for the instrument not only by the accepted classical musicians; but all those who have the great object of true art before them as a guide to their intentions. The student will learn much by playing these pieces, and perhaps not a little of the ease and skill with which the many forms can be made available for a composer's use.

Tarantelle. For Piano à quatre mains. Par N. RUBINSTEIN. Op. 14. (Edition No. 8606, net, 1s.) London: Augener & Co.

A CLEVER, bright, flashing, and spirited piece, effectively written for the piano by the brother of the great Anton Rubinstein, and showing that no little of his musical genius was shared by the deceased composer.

Cecilia. A collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book VII. (Edition No. 8107, net, 1s.) London: Augener & Co.

THE latest addition to *Cecilia* brings a Toccata and Interlude by A. P. F. Boëly (1785—1857), the distinguished organist of the Paris church Saint-Germain l'Auxerrois, and two Fugues, one in B flat and the other in D major, by J. G. Töpfer (1791—1870), the famous Weimar master, who has done excellent work not only as a performer, teacher, and composer, but also as an investigator of the art of organ-building. The two fugues by Töpfer are the more substantial items of the part before us. Of the French composer's pieces we prefer the Toccata, which is a well-written and effective organ composition. The Interlude is a pretty trifle, neither more nor less. All in all, the seventh book, though not equal to some of its predecessors, is unworthy of none of them.

Hebrew Melodies. Impressions of Byron's Poems, for Tenor and Piano-forte. Op. 9. By J. JOACHIM. (Edition No. 9204, net, 1s. 6d.) London: Augener & Co.

JOACHIM is not a very productive composer, but whatever he writes has the stamp of classicism. Few have studied the great masters as he has, and the purity of his taste is unquestionable and unquestioned. To mention only two of his works: the Hungarian concerto and the Elegiac overture have gained the approval of the musical world and have been incorporated in the classical *répertoire*. The three pieces before us do not lack the qualities which distinguish the eminent virtuoso's other compositions. So

little has been written for the viola that even a less valuable contribution to its literature would have been welcomed. Joachim's pieces, which, as the title informs us, were inspired by Byron's "Hebrew Melodies," are a Sostenuto in c minor, a Grave in c minor, and an Andante Cantabile in F major. The sombre tone which predominates in them accords well with the character of the instrument.

Album pour Violon and Piano. Arrangé par FR. HERMANN. Vol. III. (Edition No. 7322c, net, 2s.) London: Augener & Co.

THE supply of violin music in our time is hardly equal to the demand for it. A selection of pieces from the works of the older composers, acceptable under any circumstances, is doubly so in those actually prevailing. An enumeration of the contents is all that is required to characterise the collection (*Œuvres Anciens*) of which we are now considering the third volume. A Corelli takes the lead with an Adagio and Allegro, he is followed first by G. Tartini with a Pastorale, next by B. Campagnoli with an Etude, then by P. Baillot with a "Rondo sur un air Moldavien," by J. B. Lully with an "Entrée de l'Opéra *Les Songes Funestes d'Atys*" and a Gavotte and Rondeau from the opera *Alceste*, by J. P. Rameau with a Minuet and Passepied from the opera *Castor et Pollux*, and lastly by T. M. Leclair with a Tambourin. What will, no doubt, astonish many is the freshness of these old compositions. They prove that music is not so short-lived as is popularly believed. Indeed, what is really good is so in all times. In the costumes even of the most inartistic age something pretty, if not picturesque, may be found. But, of course, the really perennial matter lies deeper.

Forty Daily Exercises for the Violoncello. By SEBASTIAN LEE. Revised and fingered by the author. (Edition No. 7775, net, 1s. 6d.) London: Augener & Co.

STUDENTS of the violoncello who have passed the elementary stages of their pupillage, will find these exercises of incalculable benefit as tending to help progress. They are set in the most useful keys, and are so arranged that a knowledge of them will serve as a useful and valuable introduction to the more elaborate works of the accepted composers for the instrument, among whom the author of the "Forty Daily Exercises" stands foremost.

A Cavalier's Song. By C. GURLITT. London: Augener & Co.

THIS song is a recent addition to the fifth series of bass songs, and as far as its adaptability for the voice is concerned, is in every way worthy of notice. The peculiarity of the ending on a chord of F sharp major—the song is in E minor, though nominally in B minor—seems rather to suggest a leading into a second verse than a complete ending. One verse only is, however, applied, and it is not unlikely that singers who choose the song may be tempted to satisfy the ear by introducing the tonic major as a *finale* instead of the dominant major, even though the declared intention of the composer be changed. There is nothing in the words significant of unrest, such as is implied in the present arrangement, so that if the composer thinks fit to find a second verse and make his song complete to the unsatisfied ear, he may do so with advantage.

History of Music. By EMIL NAUMANN. Translated by F. PRAEGER. (Parts 13, 14, and 15.) London: Cassell, Petter, Galpin & Co.

PART 12 gave the commencement of "Adoramus te Christe," a fine chorale for four male voices, by Orlando Lassus, the Netherland master. In Part 13 we have the conclusion of this interesting composition. Lassus was not only a great, but a prolific writer: among other works are mentioned 516, or, according to some, 780, motets, 180 Magnificats, 429 "sacrae cantiones," and 233 madrigals. Chapter 12 deals with Early English Music. The existence of harmony at a very early period in the popular music of Wales, and the ancient *crwth* tuned in semitones, come in for special notice. With regard to melody and harmony, popular music among the Celts and Saxons a thousand years ago was far in advance of that of the Church. In the twelfth century the Bishop of St. Davids writes:—"The Britons do not sing their tunes in unison, like the inhabitants of other countries, but in different parts." It is important to note that at this period music was closely associated with, though subservient to, poetry, the drama, and the dance. We learn how the tonal art was influenced by the Reformation and by the invention of printing. The introduction of the congregational hymn into the service of the Evangelical Church was quite a new feature, and one which tended to excite and extend the interest of the people in sacred song. The art of printing, of course, gave increased facility of acquaintance with the masterpieces of the middle ages. Luther used much of the music of the Catholic Church and the old melodies of the Gregorian chorales, but he also pressed into the service of the reformed Church popular melodies which were supplied with sacred instead of secular words. He was himself thoroughly musical, but did not disdain the advice and practical assistance of eminent musicians, such as Heinrich Izaak (the most celebrated German composer of the fifteenth century, and, according to some authorities, the pupil of Josquin), Ludwig Senfel, "who took a leading part in all the changes which Luther effected in the tonal art," and Heinrich Fink, who published a celebrated collection of fifty-five songs. Luther's great admiration of Josquin as a composer is well known. E. Naumann gives us a fac-simile of Luther's handwriting on the first page of a book presented to him by J. Walther in which were several pieces of Josquin's. Part 14 also gives us the portrait of Martin Luther, from a painting in the Wartburg, by Lucas Cranach. Part 15 tells us more about the great reformer and his music. There is a long and interesting note by the editor, the Rev. Sir F. A. Gore-ouseley, to show how, in spite of the arguments of Kade and Bäumker, Luther may fairly be regarded as the inventor of "Ein feste Burg."

Concerts.

CRYSTAL PALACE CONCERTS.

ON Saturday, May 5th, Schubert's Seventh Symphony in E was played for the first time. The autograph manuscript, bearing the date August, 1821, was given by Ferdinand Schubert to Felix Mendelssohn; and from him came, through the generosity of his brother Paul, into the hands of Dr. George Grove. During sixty years it has never been heard, for the simple reason that the composer never finished it. In his own mind it must have been complete, for the bars are ruled from beginning to end; the *tempi* and names of instruments are indicated; the subjects are given at length; and there is not a bar

which does not contain the part of one or more instruments. Mendelssohn and Dr. Sullivan each in turn looked at the strange manuscript, and thought of filling up the gaps; but the task of restoration has actually been carried out by Mr. John Francis Barnett. Dr. Grove justly observes "that in such a case complete success is all but impossible." But Mr. Barnett has produced a symphony which, if not all that the composer intended, gives us at any rate a very good idea of the form and general character of the work as planned by Schubert. It consists, like his earlier symphonies, of the usual four movements. The opening allegro is preceded by a short introductory adagio, the scoring of which was finished by Schubert. The music though not great is pleasing; the andante and scherzo are the most interesting movements. The symphony, conducted by Mr. Barnett, was well played. Signorina Teresina Tua, a young violinist, who has obtained great success on the Continent, made her first appearance, and performed Vieuxtemps' "Ballade and Polonaise" and Wieniawski's "Airs Russes." Her intonation is very pure, and she has great command of the finger-board. She plays with taste and expression, and, with the exception of the choice of pieces, her *début* was in every way a promising one. Miss Thudichum sang for the first time at the Palace, and in Mendelssohn's "Infelice" and Ambrose Thomas's "Know'st thou the Land" proved herself a capable and intelligent singer. The programme included Cherubini's overture "Les deux Journées" and "L'Invitation à la Valse," arranged for orchestra by Berlioz.

On April 28th M. Vladimir de Pachmann, the now famous pianist, appeared here for the first time, and performed Mozart's Concerto in D minor. His rendering of this great classical work was pure and refined, and the enthusiastic applause at the close showed how thoroughly his magnificent interpretation had been appreciated. Every note came out with astonishing clearness, and his phrasing, entirely free from affectation, was indeed most delightful. Later in the afternoon M. Pachmann played some Chopin solos, and, it is scarcely necessary to add, with enormous success. Miss Mary Lemmens, daughter of Madame Lemmens-Sherrington, made a successful first appearance in songs by Handel and Delibes.

On May 12th Beethoven's Choral Symphony was performed, with the following solo vocalists:—Miss Annie Marriott, Miss Orridge, and Messrs. Harper Kearton and Frederick King. Signorina Teresina Tua made her second appearance here, played De Beriot's Seventh Concerto and Ernst's "Airs Hongroises," and was much applauded. The programme contained a novelty in the shape of a concert-overture, "Mein Heim," by Dvorak. Everything from the pen of this distinguished composer is heard with interest. He has taken national melodies for the leading themes of this overture, and has developed them in an exceedingly graceful and clever manner. The scoring is very delicate. The overture was well rendered, and well received.

We must defer till next month our detailed notice of the performance of Berlioz's "Grande Messe des Morts" on Saturday, May 26. This work, first heard in Paris at the church of the Invalides on December 5, 1837, is one of extreme difficulty both for chorus and orchestra, or rather orchestras—for in addition to the usual one there are four small ones of brass instruments, which are used with telling effect in the *Dies Ira* and the *Lachrymosa*. There are also eight pairs of kettle-drums, double drums, tamtams and cymbals. The Requiem was magnificently performed. There were from time to time signs of imperfection, but very great credit is due to Mr. Manns for having given so effective a first rendering of such

difficult music. The solo tenor part in the *sanctus* was well sung by Mr. Harper Kearton. The audience was not a very large one, but all present seem to have been deeply impressed with a work which shows in every bar traces of an original and daring mind.

RICHTER CONCERTS.

THESE concerts now rank among the chief events of the London musical season. Herr Hans Richter's prospectus for the present series of performances is not remarkable for novelties but so long as he plays Beethoven and Wagner he is sure of an audience, and an admiring one. Beyond the fact that the orchestral playing at the first three concerts was quite up to the usual standard of excellence, there is not much that calls for particular comment. At the first, on Monday, May 7th, tribute was paid to the memory of Richard Wagner. The concert commenced with the *Faust* overture, a work composed at Paris in 1840, but re-written at Zürich in 1855. This was followed by the *Parsifal* Vorspiel. Then came the Vorspiel and Liebestod from *Tristan*, and, by way of conclusion, the Siegfried Funeral March. The second part was devoted to Beethoven's Symphony in C minor, the one of all the nine the best suited, according to Herr Richter's own idea, to represent the life of the great artist, Wagner.

At the second concert Gospodin Adolf Brodsky, the Russian violinist, was heard in Brahms' Concerto, Op. 77. He has a good *technique*, and plays with a certain amount of intelligence. Before, however, judging of his merits as an artist, we should like to hear him in a more attractive work. Brahms' concerto, despite its many beauties, is somewhat dull and diffuse. The programme included Beethoven's "Coriolan" and the *Tannhäuser* overture, with the "Venusberg" music, written for the performance in Paris, 1861. Miss Orridge sang "Che Faro" from Gluck's *Orfeo*. The concert ended with Raff's "Im Walde" Symphony, which was played with wonderful effect.

On Monday evening, May 21st, Brahms' "Schicksalslied," for chorus and orchestra, was given. The programme included Mr. A. C. Mackenzie's second Scotch Rhapsody and Beethoven's 7th Symphony.

PHILHARMONIC SOCIETY.

AT the third concert, on April 25th, Madame Sophie Menter performed Beethoven's "Emperor" Concerto, and, though her reading was not entirely to our liking, she gave a powerful and intelligent rendering of the work. She also played as solos, a Prelude in A minor of Bach, and the Liszt perversion of Mendelssohn's "Wedding March." With the latter piece she achieved a decided success; but this was owing to the magnificent playing and not to the transcription. An overture by Mr. Oliver King was a novelty, but we can scarcely say an important one. It obtained, however, the prize of ten guineas from among forty-six overtures sent in for competition. It is the work of a sound musician, but not specially attractive or original. Madame Patey sang a new vocal scena, "Mary Stuart's Farewell," by Sir Julius Benedict; the music is tuneful and flowing. The programme included Schumann's "Hermann und Dorothea," Overture and "Rhapsodie Hongroise" (No. 4) of Liszt, effectively arranged for orchestra.

On May 9th the programme included two very interesting novelties—the first, a Motett by Cherubini; the second, a new orchestral work by Mr. A. C. Mackenzie, composed expressly for the Philharmonic Society. The

Motett of Cherubini, written for tenor solo, four-part chorus and orchestra, was written in 1818. The original score was acquired by the late Prince Consort, and is now in the musical library of Buckingham Palace. The music is most effective: the composer has illustrated in his happiest manner the meaning of the words, and the orchestration is full of delicate touches and interesting combinations. The solo part was well sung by Mr. Vernon Rigby. Mr. Mackenzie's new work is entitled Ballad for Orchestra, "La Belle Dame sans Merci." It is programme music, but is interesting and intelligible quite apart from Keats's ballad, by which it was inspired. The music is quite worthy of the composer's fame; he is, to use a well-worn phrase, one who has something to say and knows how to say it. We are compelled to notice very briefly the remainder of the concert. M. Vladimir de Pachmann gave a most finished and characteristic rendering of Chopin's Concerto in F minor, and Signorina Teresina Tua a brilliant and intelligent reading of Max Bruch's fine Concerto in G minor. The programme included Beethoven's Pastoral Symphony.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

ON Monday evening, May 7th, the last concert, for the present, of this enterprising Society, was given at the Town Hall, Shoreditch. The programme was selected entirely from the works of living composers, and thus, on the very day on which the Royal College of Music opened its doors and commenced the system of instruction from which so much is expected, Mr. Prout showed what has actually been accomplished by the present generation; and whatever may be the glories of the future, the composers of the day have certainly no reason to be ashamed of their efforts. First came "The Bride," by Mr. A. C. Mackenzie. This cantata was written by him for the Worcester Festival of 1881; the music is very interesting. The gay march and chorus and the concluding chorus, are effectively written, and throughout the work the composer shows that earnestness of purpose which is so marked a feature of his more recent works. The duet for soprano and tenor was sung by Miss Annie Marriott and Mr. Shakespeare. This cantata was followed by Mr. A. Goring Thomas's ode, "The Sun Worshipers," written for the Norwich Festival of 1881. The performance of this bright and genial work was exceedingly good, and it met with a very hearty reception. The tenor solo was sung by Mr. Shakespeare. The second part of the concert included Mr. Harold Thomas's overture, "Mountain, Lake, and Moorland," Dr. Heap's chorus, "The Voice of Spring," a song from Mr. Stanford's *Veiled Prophet of Khorassan*, a song by Mr. F. Clay, Mr. Prout's "Hail to the Chief," composed for the re-opening of the Alexandra Palace in 1877, and Dr. Sullivan's "Ouverture di Ballo." The performances were very good, although at times some of the singers showed signs of fatigue. Mr. Prout has good reason to be satisfied with the musical results of the season just concluded.

MADAME SOPHIE MENTER'S PIANOFORTE RECITAL.

MADAME MENTER gave her first recital at St. James's Hall on Saturday afternoon, May 19th, and will give a second on June 2nd. This artist has a decided *penchant* for music of the modern school. Tausig arrangements and Liszt transcriptions form very prominent features in her programmes. It is a pity, we think, that so distinguished an artist should choose pieces calculated to astonish rather than please or satisfy. With regard to the way in which she performs

them there can be but one opinion; she has a splendid technique, and plays the greatest difficulties with perfect ease. Her rendering of the Mendelssohn-Liszt Wedding March at the first concert, and of the Etude in D flat and the Rhapsody, both by Liszt, were wonderful exhibitions of virtuosity. In a number of pieces by Chopin she showed how thoroughly she has conquered all the difficulties of the Polish composer's music; but it must be confessed that she does not always do it proper justice intellectually and poetically. The same may be said of Beethoven's Moonlight Sonata, Op. 27, No. 2. Her playing of this work left indeed much to desire. She also gave two short pieces by Scarlatti, and in this music she is most satisfactory; the delicacy of her touch and neatness of her execution are exhibited to advantage. Of other successful performances we would specially name the Schubert-Liszt transcriptions, Schumann's Novellette in E, Schubert's Impromptu No. 6, and the Tausig-Schubert Military March. The concert was well attended, and the pianist received with many demonstrations of approval.

MONS. VLADIMIR DE PACHMANN'S RECITALS.

THIS distinguished pianist gave a "Chopin" recital on May 5 at St. James's Hall. Several years ago Dr. Hans von Bülow undertook a similar task. For any ordinary pianist to imitate them would, however, be an act of egregious folly. Dr. Bülow, however, is a distinguished interpreter of Chopin, and Mons. Pachmann has made the study of this music his specialty. The programme included the Sonata in B minor (Op. 58), the great Fantasia (Op. 49), the 3rd Scherzo (Op. 39), the 1st Ballade (Op. 23), and the A-flat Polonaise (Op. 53); and, besides, a Nocturne, Bolero, Valse, Mazurka, Prélude, and Étude. In all these pieces Mons. Pachmann proved himself a player endowed with all the qualities requisite for a successful rendering of Chopin's music—a beautiful touch, thorough command of the key-board, and a most graceful and finished style. The hall was filled, and during the concert, and at the close, there was great applause.

On Tuesday, May 22, at the second concert, the programme included pieces by Bach, Beethoven, Schubert, Schumann, Mendelssohn, Henselt, Liszt, and Raff. Most of them were well played, but M. Pachmann does not seem able thoroughly to enter into the spirit of each composer; throughout the miscellaneous selection there was a slight Chopin flavour which at times interfered with the character of the music. He was most successful in Beethoven's C minor variations, and Liszt's "Lorely." He gave several pieces by Chopin, including the difficult Sonata in B flat minor, with the Funeral March. His rendering of a Nocturne, Impromptu, and Valse, elicited special applause, and the last was encored. The concert was well attended.

MISCELLANEOUS CONCERTS.

THE Bach Choir gave their third and last concert of the season at St. James's Hall, on Saturday afternoon, April 28th, and performed for the seventh time Bach's great Mass in B minor. The soloists were Miss Carlotta Elliott, Madame Patey, Mr. W. H. Cummins, and Mr. Bereton. Mr. Carrodus was leader of the orchestra, and Mr. Otto Goldschmidt conductor.

Mr. Charles Hallé commenced his series of Chamber Concerts at the Grosvenor Gallery on Friday evening, May 18th, assisted by Madame Norman-Néruda, and Herren Ries, Straus, R. Mendelssohn, and F. Néruda.

The programme included Schubert's long but fine quintet in C, Op. 163, and Gade's Pianoforte Trio in F. The concert was well attended. On the following Friday the programme contained Brahms' new piano trio and Cherubini's string quartet in E flat.

Musical Notes.

LÉO DELIBES' *Lakmé* and Bizet's *Carmen* are drawing full houses at the Opéra Comique.

MASSÉNET is said to be working at a new opera, which has for its subject and title *Manon Lescaut*.

LUCIFER, an oratorio in three parts, by Peter Benoit, the director of the Antwerp Conservatoire, was heard on the 7th of May at the Trocadéro (Paris). The composer, who conducted the work himself, had under his command a force of 500 vocalists and instrumentalists. The Duc de Campofelice was the organiser of this concert for the benefit of the Société de Secours Mutuels des Anciens Militaires.

IN the night of April 21-22 died, at Pau, Octave Fouqué, the esteemed composer, *littérateur*, sub-librarian at the Paris Conservatoire, and musical critic of the *République Française*. He was only thirty-eight years of age. Most of his compositions are written for the pianoforte. Not long ago an orchestral composition of his, an "Air Béarnais varié," was performed at the Cirque d'Hiver. He published the following books: "Les Révolutionnaires de la Musique, Lesueur, Berlioz, Wagner, Beethoven, et l'Ecole Russe Contemporaine;" "Michel Ivanowitch Glinka, d'après ses Mémoires et sa Correspondance;" and "Histoire du Théâtre Ventadour, 1828-1879."

THE death is announced also of Louis Viardot, the husband of Mme. Pauline Viardot-Garcia.

JOSEF RHEINBERGER has been made a honorary member of the Société des Compositeurs de Musique.

PIERSON'S opera *Fenice* was performed at Dessau on April 24. The interpretation of the work, as well as its reception, seem to have been all that could be desired.

MR. MACKENZIE'S *Colomba* will be performed in autumn at Hamburg, and Mr. Goring Thomas's *Esmeralda* at Cologne.

POPULAR orchestral concerts (without refreshments) have been founded at Berlin. Thus far the undertaking has been very successful. Klindworth has proved himself an excellent conductor, and his band (the Philharmonic orchestra) worthy of their conductor. The programmes have been highly interesting.

FROM the *Neue Zeitschrift für Musik* we extract the following accounts of the performance at the Leipzig Tonkünstler-Versammlung of two works, one by the old Italian composer Giovanni Gabrieli (1557-1612), the other by the living German composer Felix Draeseke (1835). "G. Gabrieli's sonata for trumpet, strings, and six trombones, is certainly a historical curiosity. . . . In reality the sonata is written, as it were, for two choirs, which, however, are not sung, but 'employed instrumentally.' The first choir is composed of a trumpet and three trombones, the second of stringed instruments and three trombones. The whole sounds magnificently. It would not be an act of impiety to substitute a brass instrument for the strings, which do not amalgamate well with the rest. The work contains an abundance of in part capricious rhythmical difficulties."—"Draeseke's 'Requiem' bears the impress of genius. It is epoch-making in this, that it weds the new spirit awakened by Berlioz, Liszt, and Wagner, and

the latest harmonic developments to the most magnificent vocal contrapuntal style."

VIENNA has bethought herself at last of paying off an old debt. A Mozart memorial is to be erected. For this purpose an executive committee has been formed, which began its work on the 15th of April. The Court Opera has offered to give to the fund five per cent. of the receipts from the performances of Mozart's operas up to the day of the unveiling of the monument. The Burg-theater has contributed 1,000 florins.

THIS year's Rhenish Choral Festival (Rheinisches Sängertag) will be held at Düsseldorf on the 2nd and 3rd of June. Julius Tausch is the conductor. Among the works to be performed are to be found *Rheinfahrt* by Tausch, and *Hunnenschlacht* by Zöllner.

THE composer Svendsen has left Christiania and settled at Copenhagen, where he had been appointed musical conductor at the Royal Theatre.

HERR ANGELO NEUMANN'S visit to Italy was neither financially nor artistically a success. As might have been foreseen, *Der Ring des Nibelung* is still music of the future for the Italians. They liked some things but disliked many more, and found not a few ridiculous. The following telegram was sent by Signor Cesi after the performance of the second evening to the *Archivio Musicale*. "The issue of the *Valkyrie* is little satisfactory. The love-duet of the first act was greatly enjoyed and applauded. The second act, which is too long, was received coldly. The instrumentation of the third act is splendid, the song of the *Valkyries* characteristic to exaggeration, and the last finale, though excessively long, very effective and well constructed. The *scenario* was poor; Mme. Kindermann's method of singing detestable. The audience was more numerous on account of the presence of the Queen. Animated discussions as to the merits of the opera. I prefer the prelude."

THE sixth triennial Festival of the Boston Handel and Haydn Society took place on the 1st, 2nd, 3rd, 4th, 5th, and 6th of May, consisting of seven concerts, at which were performed Rubinstein's *The Tower of Babel*, Bruch's *Arminius*, Gounod's *Redemption*, Handel's *Messiah* and "Ode on Saint Cecilia's Day," Cherubini's Mass in D minor, Paine's cantata *The Nativity*, an overture (Thalia: an Imaginary Comedy) by Chadwick, and many other works. The conductor of the society is Carl Zerrahn. Besides the usual contents the programme-book, compiled by J. H. Jenks, contains some statistics concerning the past activity of the society.

THE programme of the last concert of the Milwaukee Musical Society comprised scenes from Berlioz's *Faust*, and overture and scenes from Wagner's *Tannhäuser*.

FROM the Peabody Institute Conservatory of Music of the City of Baltimore we receive frequently interesting programmes. That of the 16th students' concert consisted of Edward Grieg's string quartet in G minor, Op. 27, J. Raff's pianoforte quartet, Op. 202, No. 1, and a number of songs. The instrumental works were played by the Professors Faelten, Gaul, Kahl, Green, and Jungnickel, and the vocal compositions sung by Miss Katherine S. Dickey.

A GRAND dramatic and choral festival will be held in the Tyne Theatre, Newcastle-upon-Tyne, on the 13th, 14th, 15th, and 16th of June, in aid of the Royal College of Music. Mendelssohn's *Antigone* will be performed, and the music will be conducted by Mr. Rea.

AT a public sale of the Halmschen autographs a few weeks ago, in Germany, many were of special interest to lovers of music. We give a list of some of the most im-

portant lots, with the sums which they realised:—J. F. Agricola (pupil of J. S. Bach), 20 m.; J. G. Albrechtsberger, 20 m. 10 pf.; a receipt of ten lines of J. S. Bach, 105 m.; a "Cantate Domin. 4 post Epiphan," 175 m.; C. P. E. Bach, two letters, each 17 m.; Beethoven, a letter of three pages, 201 m., one of four pages, 335 m., a composition of two pages, 110 m.; H. Berlioz, 21 m.; Boieldieu, 35 m. 50 pf.; Cherubini, 30 m.; Chopin, 49 m.; Gluck, a score of seven pages with text, 200 m.; J. M. Haydn, a drinking-song, 31 m.; J. Haydn, a letter, 81 m., and a small piece of music, 29 m. 50 pf.; Mendelssohn, a letter of one page, 32 m., and the song "Der Blumenstrauß," 131 m.; Leopold Mozart, 107 m.; his son, W. A. Mozart, a letter to his sister Marianne, 330 m., and two cadenzas to one of his pianoforte concertos, 61 m.; F. Schubert, a letter of one and a half pages, 161 m., and a song, 136 m.; Robert Schumann, a letter, 22 m. 50 pf., and two songs, 70 m.; Weber, two letters, 91 m. and 96 m.; and Richard Wagner, 50 m., and 40 m. 50 pf.

M. ALEXANDRE GUILMANT, the well-known organist of La Trinité, gave a most successful Organ Recital with orchestra, at the Palais du Trocadéro, on Thursday, May 17th. The programme included many interesting specimens of eighteenth-century music, of which we would mention Handel's Concerto in F for organ and orchestra, and Bach's Concerto in A minor for violin and orchestra, played by M. Marsick. M. Guilmant's First Symphony for organ and orchestra was also performed. The Rev. Scotson Clark is announced to play shortly on the Grand Organ in the Trocadéro.

WE learn from the *Ménestrel* of April 15, that at a special *soirée* for artists only, given by the well-known Paris musician, M. Lebouc, for the purpose of performing works by foreign composers, a trio for piano, violin, and violoncello by the young English composer, H. M. Brickdale Corbett, was played, and received with great favour.

HANDEL FESTIVAL.—The arrangements for this important gathering at the Crystal Palace include a performance of one of Handel's organ concertos with orchestral accompaniment by Mr. Best, who officiated at the previous festivals in 1871, 1874, and 1877. We are glad to find that the work chosen is No. 1 of the first set of six, in G minor, a fine and original composition for the instrument, Handel having in almost all the other concertos used extracts from works by him already existing, and of a diverse character. The concerto as played with the orchestra will be immediately issued by Messrs. Augener & Co., who are also including the separate orchestral parts, which have hitherto been unavailable to our leading organists.

MR. EBENEZER PROUT's dramatic cantata "Alfred" was performed at the last concert of the 8th season of the Newcastle Amateur Vocal Society. From accounts given in the local papers, the cantata appears to have been a great success. A portion of the March was repeated. Miss Helen Atkins took the part of Alswitha, and Mr. Mace that of the king. In the absence of an orchestra the accompaniments were played with the help of the piano and organ. Mr. Rae conducted the work with his usual care and efficiency.

MR. RICHARD RICKARD gave a "Chopin" recital at St. James's Hall on Thursday afternoon, May 24. He has an excellent *technique*, but something more is needed for a whole afternoon with the Polish composer.

S. H. O.—Thanks, but we have no room.

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